



OLLI SUMMER INSTITUTE 2013

FILM! The Moving Image and How It Shapes Our Lives

OLLI will sizzle this summer! Join the fun!

Classes begin Monday, July 8, 2013

For additional information

Chicago: 312-503-7881

Evanston: 847-492-8204

www.scs.northwestern.edu/olli

OLLI's Summer Session is Open to Current Members Only





OLLI SUMMER INSTITUTE 2013

FILM! The Moving Image and How It Shapes Our Lives

OLLI Summer Institute 2013

July 8 – August 8, 2013

FILM! The Moving Image and How It Shapes Our Lives

From Hollywood, Bollywood, and documentaries to video and YouTube, whether for entertainment, enlightenment, or disinformation, moving images permeate every dimension of our lives. OLLI Summer Institute 2012 features study groups across a broad range of topics, supplemented by four special events featuring guest speakers who explore in depth some aspect of the moving image.

~ **SPECIAL EVENTS** ~

MONDAY, JULY 15, 2013

How Movies Speak to their Times:

High Noon in Casablanca

Paul McComas

TUESDAY, JULY 23, 2013

Iranian Art-House Films:

A Cinematic Phoenix

Hamid Naficy

WEDNESDAY, JULY 31, 2013

The Emotional Power of Film

Judith Cooper

Each of the Summer Institute 2013 special events is a full-day event, 10am-4pm. Following the morning lecture, have lunch on your own with your OLLI friends, then return for the afternoon session to view and discuss a full-length feature film that resonates with the theme of the morning lecture.

Learn more about these special events on the pages that follow and in the catalog, then register for your choices on the registration form. Registration is required, but if you are a current OLLI member and register for OLLI's summer session, you are eligible to register for Summer Institute special events – at no extra charge – in addition to your study groups. Join us!

MONDAY, JULY 15, 2013

How Movies Speak to their Times:

High Noon in Casablanca

Paul McComas

10am-4pm, Chicago – Kellogg Room 147
339 E. Chicago Ave., Wieboldt Hall (Kellogg side), Chicago

Join us as we focus on two classic American features, Michael Curtiz's beloved *Casablanca* and Fred Zinneman's pioneering *High Noon*. Released a decade apart (1942 and 1952, respectively), each movie speaks volumes about the state of our nation at the time it was made. The patriotic romance film *Casablanca* helped rally support for the US war effort against Nazi Germany, while *High Noon* – a real-time, revisionist western – served as an allegorical indictment of McCarthyism. Paul McComas will introduce, screen, and discuss segments from both decade-defining films, pointing out striking similarities (a love triangle, the pivotal use of a theme song), significant differences (war as a backdrop for romance vs. romance as a backdrop for armed conflict), and the technical, visual, and stylistic components that make these two masterpieces work so well even today, not only as stories but also as cinema. You will leave this presentation with new perspectives on these two familiar films, and new tools to enrich your appreciation and enjoyment of the feature films that speak to our times.

Paul McComas is the author of five books, including the novels *Planet of the Dates* (2008) and *Unplugged* (2002), and co-authored the novel *Logan's Journey* (slated for 2014) with William F. Nolan, author of the sci-fi classic *Logan's Run*. His short films and videos have won international and national prizes, been screened at festivals worldwide, and been shown on network, public, and cable TV. A two-time recipient of the *Chicago Reader's* Critic's Choice award in Theater and Performance, he has performed his work at 90-plus live venues, as well as on National Public Radio's "Tavis Smiley Show" and numerous NPR affiliates. McComas has taught film, writing, and literature at multiple levels, including Northwestern's Minicourse Program, where he teaches both film studies and fiction writing. He has a BA in English from Lawrence University and an MA in Film from Northwestern. He and wife Heather, a fellow fiction writer, live in Evanston with their rescue greyhound, Sam.

TUESDAY, JULY 23, 2013

Iranian Art-House Films:

A Cinematic Phoenix

Hamid Naficy

10am-4pm, Evanston – Annie May Swift Hall, Auditorium
1920 Campus Drive, Evanston

In an interview in Paris in the 1990s, a journalist asked renowned Iranian filmmaker Abbas Kiarostami to evaluate the status of the current cinema in his home country. With a mixture of pride and sly satisfaction, he answered: "I think of it as one of Iran's major exports: in addition to pistachio nuts, carpets, and oil, now there's the cinema." It has not always been so, for cinema fell victim to the anger of 1978 revolution, during which over a third of the nation's movie houses were destroyed and many film industry personnel, including beloved movie stars, were sidelined, retired, censored, imprisoned, or went into exile. Yet, within a decade a new dynamic cinema and film industry emerged, producing a range of movies. One of these, the art house films, placed Iranian cinema among the most vital world cinemas of today. Join us as Hamid Naficy charts this surprising evolution in the history of Iranian cinema in the past three decades. You will leave this presentation with new insights into a body of film that may be largely

unfamiliar to you, and a new world of film to explore for your film-viewing pleasure as well as to enhance your understanding of the people of Iran.

Hamid Naficy is Professor of Radio-Television-Film and the Hamad Bin Khalifa Al-Thani Professor in Communication at Northwestern University, and holds an affiliate faculty appointment in the Department of Art History. He is a leading authority in cultural studies of diaspora, exile, and postcolonial cinemas and of Iranian and Middle Eastern cinemas. His areas of research and teaching include these topics as well as documentary and ethnographic cinemas. Naficy has published extensively on these and allied theories and topics. His English language books are *An Accented Cinema: Exilic and Diasporic Filmmaking*; *Home, Exile, Homeland: Film, Media, and the Politics of Place* (edited); *The Making of Exile Cultures: Iranian Television in Los Angeles*; *Otherness and the Media: the Ethnography of the Imagined and the Imaged* (co-edited); and *Iran Media Index*. His latest work is the four-volume award-winning book, *A Social History of Iranian Cinema*, published in 2011-12, which won the Middle Eastern Studies Association's Houshang Pourshariati Iranian Studies Book award, and the Honorable Mention, Katherine Singer Kovács Book Award, Society for Cinema and Media Studies.

WEDNESDAY, JULY 31, 2013

The Emotional Power of Film

Judith Cooper

10am-4pm, Chicago – Kellogg Room 147

339 E. Chicago Ave., Wieboldt Hall (Kellogg side), Chicago

No form of art goes beyond ordinary consciousness as film does, straight to our emotions, deep into the twilight room of the soul. –Ingmar Bergman

Films have been named our modern myths – “cinemyths” – and, like myths, they allow us to participate in emotions and ideas that transcend the everyday and connect us to our humanness, cutting across differences of time and space. We sit in darkened rooms and experience larger-than-life images, saturated with narrative, story, color, sound, and movement. What accounts for the power of film? It has been noted that the history of modern psychoanalysis with its examination and valuing of dreams parallels the invention and flowering of cinema. The Swiss psychoanalyst, Carl Jung, observed that movies produce amazing revelatory symbols which illuminate our deepest and strongest feelings. Join us as Judith Cooper examines Jung's ideas in the context of several films. You will leave this presentation with a better understanding of why we love some films and hate others.

Judith Cooper, Psy.D. is a Jungian analyst and clinical psychologist in private practice in Lincoln Park. She was on the adjunct faculty of Illinois School of Professional Psychology and has taught in the Analyst Training Program and Public Education Program of the Jung Institute of Chicago. She was supervising psychologist for 12 years and training Director of an APA-Accredited internship at a community mental health center in Northwest Indiana from 1997 to 2002. Her special interests include gender and film.

Each of the Summer Institute 2013 special events is a full-day event, 10am-4pm. Following the morning lecture, have lunch on your own with your OLLI friends. (Convenient cafes are suggested in the catalog descriptions.) Return to our auditorium for the afternoon session to view and discuss a full-length feature film that resonates with the theme of the morning lecture.

OLLI Summer Institute 2013
July 8 – August 8, 2013
FILM! The Moving Image and How It Shapes Our Lives

Please Register by Monday, June 17

Confirmations will be mailed out two weeks
before the start of the summer session.

Descriptions of the study groups and
special summer events are on the following pages.

Register for your choices for study groups and events on the registration form. If you are a current OLLI member & register for OLLI's summer session, you are eligible to register for Summer Institute special events – at no extra charge – in addition to your study groups.

Join us!



Osher Lifelong Learning Institute
Northwestern University School of Continuing Studies

SUMMER INSTITUTE
Begins Monday, July 8, 2013

STUDY GROUP DESCRIPTIONS
Chicago Campus

MONDAY

#3946 Abraham Lincoln in the Movies

NEW

Coordinator: Martha Bills

Monday, 9:30am-12:30 pm (3 sessions: July 8, July 22 & July 29)

339 E. Chicago, Wieboldt Hall

Abraham Lincoln continues to be the most revered of American presidents as evidenced by the popularity of the current Steven Spielberg film, *Lincoln*. Lincoln has been the subject of films since the very beginning of the medium, from 1908's *The Life of Abraham Lincoln*, 1909's *The Assassination of Abraham Lincoln*, and 1915's *The Life of Abraham Lincoln*. We will examine *Young Mr. Lincoln*, and *Abe Lincoln in Illinois* in this study group. Those of you who have not seen the current *Lincoln*; we will encourage you to see it.

Beginning with an introductory session devoted to what we have learned and what we know about Lincoln from favorite books, such as Carl Sandberg's landmark biography and continuing through Doris Kearns Goodwin's recent *A Team of Rivals*, we will discuss Lincoln trivia, Lincoln myths and realities as well as what we think we know about our 16th president.

#3947 Pop Poets @ the Movies

NEW

Coordinator: Howard I. Aronson

Monday, 10 am – noon (4 sessions: July 8, July 22, July 29 and August 5)

339 E. Chicago, Wieboldt Hall

When we think of the Great American Songbook, we usually think of songs from Broadway shows. But, many of America's greatest lyricists also wrote for the movies; among them are Irving Berlin, Al Dubin, E. Y. "Yip" Harburg, Ira Gershwin, Dorothy Fields, Johnny Mercer, Frank Loesser, and Sammy Cahn. In this study group we will read film lyrics from the beginning of the talkies to 1950 written by these and other contributors to the Great American Songbook. Many of the lyrics we read will be familiar, but many will be unfamiliar but very much worth

knowing. When available, we may view clips of these songs from their original films on YouTube.

Our textbook will be *Reading Lyrics* edited by Robert Gottlieb and Robert Kimball (Pantheon Books hardback, first edition, 2000). This book is available new and used from many websites (including Amazon Marketplace).

#3948 Monday at the Movies: Magnificent Obsession

Coordinators: Peggy DeLay, Ray Rusnak

Monday, 1:00-4:00 pm (2 sessions: July 8 & July 22)

339 E. Chicago, Wieboldt Hall

“There is a wisdom that is woe; but there is a woe that is madness.”

Herman Melville, *Moby Dick*.

Werner Herzog displays this kind of madness in his obsession to shoot his film, *Fitzcarraldo* (1982) while directing his obsessed hero who intends to build an opera house in the middle of a rain forest in South America and to bring Enrico Caruso there to sing. Half way through the shoot, Herzog lost his two main stars, Jason Robards and Mick Jagger. He replaced Robards with Klaus Kinski, who was perfect for the role, but the crew got caught up in a war between Peru and Ecuador and there were plane crashes, disease, and attacks by unfriendly Indians.

For our first week, the background of the director, the stars of the film and the circumstances under which the film was made will be presented. Then we’ll watch the film and discuss it. For our second week, we’ll screen Les Blank’s excellent documentary *Burden of Dreams* that was shot in the jungles of South America during the filming of *Fitzcarraldo*. It shows how the film “managed to get made despite problems that would have flooded a less obsessively driven director.” Join us for these magnificent films and absorbing discussions.

#3964 SPECIAL EVENT: *How Movies Speak to their Times:*

High Noon in Casablanca

Monday, July 15, 10am-4pm at Kellogg 147, Wieboldt Hall (Kellogg side), 339 E. Chicago Ave, Chicago (1 session: July 15)

Guest Speaker: Paul McComas

Join us as we focus on two classic American features, Michael Curtiz's beloved *Casablanca* and Fred Zinneman's pioneering *High Noon*. Released a decade apart (1942 and 1952, respectively), each movie speaks volumes about the state of our nation at the time it was made. The patriotic romance film *Casablanca* helped rally support for the US war effort against Nazi Germany, while *High Noon*—a real-time, revisionist western—served as an allegorical indictment of McCarthyism. (See more information about this event and the Summer Institute at the beginning of this catalog.)

This is a full-day event, 10am-4pm. Following the morning lecture, have lunch on your own with your OLLI friends at the Kellogg Kafe, which is located in the same building as our lecture hall and will be opened for our use at noon. Return to our lecture hall for the afternoon session to view and discuss a full-length feature film, an opportunity to reflect upon another compelling film that spoke to its time.

Use the registration form at the end of this catalog to register for Summer Institute special events. Registration is required, but if you register for OLLI's summer semester you are eligible to register for Summer Institute special events — at no extra charge — in addition to your study groups. Join us!

TUESDAY

#3949 All About the OK Corral

NEW

Coordinators: Joe Hinkel, James Cherney

Tuesday, 10 am-noon (4 sessions: July 9, July 16, July 30 & August 6)

339 E. Chicago, Wieboldt Hall

One of the classic events of the American West was the Shoot Out at the OK Corral. While many of us think that is a legend of the silver screen, there was a gun battle in Tombstone Arizona which involved the Earp, Clanton and McLaury brothers along with Doc Holiday. However, the events leading up to and the actual shoot out might be different than we learned from the movies.

We will read *Murder in Tombstone: The Forgotten Trial of Wyatt Earp* (Yale University Press paperback, 2006) by Steven Lubet. Lubet reviews the historical record surrounding the shoot out and analyzes the court proceedings that were held to determine whether the Earp brothers (Morgan, Virgil, and Wyatt) or Doc Holiday should be tried for murder. We will compare what we learn from the book with the movie *Tombstone* which tells the story on the big screen. Join us as we learn a little bit of history and great deal about an exciting trial in the American West.

#3950 Paul Auster's *The New York Trilogy*

NEW

Coordinators: Paula Wise, Verna Reddington

Tuesday, 10 am-noon, (4 sessions: July 9, July 16, July 30 & August 6)

339 E. Chicago, Wieboldt Hall

Award-winning author Paul Auster is a writer of fiction, poetry, screenplays, essays, memoirs, and song lyrics. In the three interconnected novellas in *The New York Trilogy* (Penguin Books paperback, 1990) Auster uses postmodern detective fiction combined with classical elements of the detective novel to explore issues of identity, language, space, coincidence, unpredictability, and reality. These original, puzzling stories have been described as "mysteries about mysteries." We will discuss *City of Glass* (158 pages) in the first session, *Ghosts* in the second session (70 pages), and *The Locked Room* (136 pages) in the third session. In the last session, we will discuss how the stories are connected, and watch a film written and directed by Paul Auster. Study group participants are asked to bring a written discussion question to each session.

#3959 Outsider Art

Coordinators: Lois Gordon, Rae Jedel, Barbara Reynolds, Evelyn Shaevel, Jane Shein

Tuesday, 10am-12pm (4 sessions: July 9, July 16, July 30 and August 6)

339 E. Chicago Ave, Wieboldt Hall, 4th session meets off-site as described below

Outsider and intuitive art are broad terms applied to art typically made by self-taught artists who rely upon their intuitive creativity, are outside the mainstream art world, and produce an amazing array of art, sometimes obsessive, sometimes visionary, always very personal. We will begin our exploration of outsider art with an introduction: "Outsider Art 101," a guest lecture by the education coordinator of Intuit, the Center for Intuitive and Outsider Art. We will continue in our classroom for our second session to investigate the work of selected outsider artists.

For our third session, we will meet at the Roger Brown Study Collection (1926 N. Halsted), where an astonishing range of objects collected by Chicago Imagist artist Roger Brown during his lifetime, many by self-taught artists, has been installed in his Chicago home. Our private visit will include a curator talk on Roger Brown's artistic and collecting path, followed by a tour of the collection.

For our final session, we will meet at Intuit (756 N. Milwaukee) for a private viewing and curator talks on the current exhibitions: "Beyond Influence – The Art of Little City" showcases

work by artists with developmental disabilities. "The Art of Albert 'Kid' Mertz" presents the work of an outsider artist who retired from a Detroit assembly line to live the remainder of his life in the woods and paint almost every object that came his way. The Henry Darger collection, a permanent installation, features a re-creation of Darger's studio and the opportunity to learn about this reclusive, visionary, now-famous Chicago artist (1892-1973) and his extraordinary body of work.

Study group members will be responsible for admission fees of \$15 for the Roger Brown Study Collection, payable at the first classroom session on July 9, and \$7 for Intuit, payable at the door on August 6.

#3951 Film or Short Story: You Decide Which Works Best

Coordinator: Mark Chernansky

Tuesday, 1:00-4:00 pm (4 sessions: July 9, July 16, July 30 & August 6)

339 E. Chicago, Wieboldt Hall

Ever wonder how the plots of many of our favorite films got their start? Some simply began as a short story. This study group offers you the opportunity to read the original short story, see its film adaptation . . . and then compare and contrast the two. How much are they the same? How were the characters portrayed? Did the move from story to film make the experience better, or not? We'll get to compare genres—comedy, mystery, western, thriller—and discuss if one translated more effectively than the other.

Our resource will be *No, but I Saw the Movie* edited by David Wheeler. No longer in print, copies of the short stories will be distributed in class. The movies will include *High Noon* (western), *Mr. Blandings Builds His Dream House* (comedy), and based on group consensus, *Blow-Up* (drama), *Don't Look Now* (mystery), *The Body Snatcher* (thriller) or *The Fly* (sci-fi).

#3952 Laughing through Tears: The Soviet Sad Comedy–Bonus Group *NEW*

Coordinator: Myra Thompson

Tuesday, 1:00–3:30 pm /4 pm depending on film length

(7 sessions beginning July 9, no class on July 23)

339 E. Chicago, Wieboldt Hall

Though "sad comedy" may sound paradoxical to an American ear, this genre was wildly popular in the Soviet Union, at times drawing more viewers than theaters could hold. We will watch films by two beloved directors, Georgi Daneliya and Eldar Ryazanov, who defined the sad, or lyric, comedy. We will consider the lives presented in films such as *Autumn Marathon* (1979) and *The Irony of Fate* (1976) and seek to answer questions like: What constitutes a sad comedy? How does it differ from Hollywood's comedy? Why did this genre resonate so profoundly with Soviet audiences? How does it represent—both positively and negatively—life in the USSR? Cinema offers a window into places and pasts that might otherwise be inaccessible. And, like all windows, it also allows us to reflect on ourselves. Ultimately we will consider the ways we identify with characters from the other side of the globe, in both laughter and tears.

Myra Thompson studied Russian language and culture in Moscow on a Fulbright Scholarship in 2008-2009. She is finishing an MFA in Creative Writing at Northwestern and working on a collection of short stories set in and around Moscow.

You are eligible to register for this study group — *at no extra charge*— in addition to the number of study groups in your membership package.

#3953 Personal Blogging 10: A Workshop

NEW

Coordinators: Leonard Grossman, Fran Markwardt

Tuesday, 1:30–3:30 pm (4 sessions: July 9, July 16, July 30 & August 6)

339 E. Chicago, Wieboldt Hall

Do you want to share your poems, essays, photographs or works of art with a larger audience? If the answer is yes, then join us for an exploration of blogging. We will begin with the history of blogging, review different styles and a few of the free platforms available for you to use to create your own personal blog. You'll be exposed to not only how to share the written word, but how to incorporate images, audio and video into personal and public blogs. We'll also consider the ethics of blogging. Prior blogging experience is not necessary. **However, you must have access to the Internet when not in class and you must have a personal email account.** Materials will be provided by the coordinators or be available online.

WEDNESDAY

#3954 Art as a Process

NEW

Coordinators: Una Malkinson, Lorraine Levey

Wednesday and Thursday, 10:30 am–12:00 pm (2 sessions: July 10 and July 18)

Off-site locations

In the first session, we will view African works at the Art Institute of Chicago, followed by a discussion and viewing of works that illustrate African influences on 20th century modern art. The second session will be at the Douglas Dawson gallery in the West Loop. The experience of being in the gallery reflects Mr. Dawson's fine eye for appreciating work from multicultural areas. He will speak with us about collecting, working with museums, and the process and background of the pieces on view and in his collection. Directions as to a meeting location at the Art Institute will be provided prior to the start of the study group. Car pool arrangements for the second session will be made at the first session.

#3955 ART is The Park

NEW

Coordinators: Joe Hinkel, Martha Bills

Wednesday, 10 am–noon (4 sessions: July 10, July 17, July 24 & August 7)

339 E. Chicago, Wieboldt Hall and off-site

It's summer time! Get out and enjoy the beauty of our parks. The first session of this study group will at Wieboldt Hall, where we will learn a brief history of Chicago Parks. During the other sessions we will travel out to enjoy some of Chicago's beautiful parks. We expect to visit the jewel of the Western Park system Humboldt Park, as well as Lincoln Park and the remnants of the 1893 World's Fair. **Participants should be comfortable walking and standing for two hours in warm weather and will be responsible for finding their own transportation to the parks to be visited.**

#3956 Happy Birthday, Verdi!

NEW

Coordinators: Peggy Shake, Barbara Jones

Wednesday, 10 am–noon (4 sessions: July 10, July 17, July 24 & August 7)

339 E. Chicago, Wieboldt Hall

It has been two hundred years since Signor Verdi lived among us, and created all those beautiful melodies. Chances are, if you are familiar with only one opera and/or aria, it will be a Verdi composition! It is a tribute to Verdi's genius that his operas are among the most performed around the world. Let's learn a little more about this fabulous mind and the music it created — by discussing, listening, and watching some of the most renowned voices in history sing Verdi

arias and choruses. We'll hear Pavarotti and Domingo, Sutherland and Callas, Merrill and Gobbi, and more!

#3957 TED Lectures: Ideas Worth Spreading

Coordinators: Lenore Melzer, Laura Mongello

Wednesday, 10 am-noon (4 sessions: July 10, July 17, July 24 & August 7)

339 E. Chicago, Wieboldt Hall

TED is a nonprofit organization devoted to the world of ideas. The TED website represents a clearinghouse that offers free knowledge and inspiration from the world's most inspired thinkers on a wide variety of topics including technology, entertainment, design, the sciences, humanities, business and the arts. Available at www.ted.com, TED lectures bring to the world a stimulating variety of fresh and innovative global ideas in 18 minute segments.

If you believe in the power of ideas to change attitudes, lives and, ultimately, the world, become part of our group of curious souls. You will have the opportunity to react to riveting talks by remarkable people.

Each week two participant will each select and screen a video from the TED library and lead the group in a discussion based on their selected video. Internet capability is required.

#3958 A Taste of Ingmar Bergman

NEW

Coordinators: Becky Davidson, Peggy Delay

Wednesday, 1:00-4:00 pm (4 sessions: July 10, July 17, July 24 & August 7)

339 E. Chicago, Wieboldt Hall

Join us to see four films of Ingmar Bergman, the famous Swedish director, whom Woody Allen described as "probably the greatest film artist ... since the invention of the motion picture camera." Over a career that spanned more than 60 years, Bergman explored difficult themes with fascinating results. We will study *Wild Strawberries*, *The Virgin Spring*, *Smiles of a Summer Night*, and *The Seventh Seal*. Please join us for these four thought-provoking films.

#3966 SPECIAL EVENT: The Emotional Power of Film

Wednesday, July 31, 10am-4pm at Kellogg 147, Wieboldt Hall (Kellogg side), 339 E. Chicago Ave, Chicago (1 session: July 31)

Guest Speaker: Judith Cooper

Films have been named our modern myths – "cinemyths" – and, like myths, they allow us to participate in emotions and ideas that transcend the everyday and connect us to our humanness, cutting across differences of time and space. The Swiss psychoanalyst Carl Jung observed that movies produce amazing revelatory symbols which illuminate our deepest and strongest feelings. Join us as we examine Jung's ideas in the context of several films to gain a better understanding of why we love some films and hate others. (See more information about this event and the Summer Institute at the beginning of this catalog.)

This is a full-day event, 10am-4pm. Following the morning lecture, have lunch on your own with your OLLI friends at the Kellogg Kafe, which is located in the same building as our lecture hall and will be opened for our use at noon. Return to our lecture hall for the afternoon session to view and discuss a full-length feature film, an opportunity to apply insights from the lecture to explore why we love it or hate it.

Use the registration form at the end of this catalog to register for Summer Institute special events. Registration is required, but if you register for OLLI's summer semester you are eligible to register for Summer Institute special events — at no extra charge — in addition to your study groups. Join us!

THURSDAY

#3954 Art as Process

NEW

Coordinators: Una Malkinson, Lorraine Levey

Wednesday and Thursday, 10:30 am–12:00 pm (2 sessions: July 10 and July 18)

Off-site locations

In the first session, we will view African works at the Art Institute of Chicago, followed by a discussion and viewing of works that illustrate African influences on 20th century modern art. The second session will be at the Douglas Dawson gallery in the West Loop. The experience of being in the gallery reflects Mr. Dawson's fine eye for appreciating work from multicultural areas. He will speak with us about collecting, working with museums, and the process and background of the pieces on view and in his collection. Directions as to a meeting location at the Art Institute will be provided prior to the start of the study group. Car pool arrangements for the second session will be made at the first session.

#3960 The Changing Face of the Middle East

Coordinators: Gary Massel, Richard Krantz

Thursday, 10 am–noon (4 sessions: July 11, July 18, July 25 & August 1)

339 E. Chicago, Wieboldt Hall

What has transpired since the Arab Spring unfolded in Egypt, Tunisia and elsewhere? What trends do we see emerging? What began as local or regional areas of conflict now threaten to become international in scope. How will that affect the U.S. and its partners in promoting democratization of the region?

To answer these and other questions, participants will be asked to seek source material through the Internet from which the coordinators will select appropriate articles to present to the class for discussion. Additional material will be provided by the coordinators prior to the first class to focus the direction of the study group. It is hoped that by encouraging independent research by all participants we can achieve a better understanding of the complexities involved in a titanic struggle of a people attempting to find their way.

#3961 Curtain Up!

Coordinators: Esther Emmerman, Dixie Johnson

Thursday, 1:30-3:30pm (4 sessions: July 11, July 18, July 25 & August 1)

339 E. Chicago, Wieboldt Hall and Red Orchid Theater

Come and join your fellow thespians as we read and see Sam Shepard's *Simpatico*, described as "High society meets low life." For the first two weeks we will read aloud the script, interpret the action and envision the staging. We will then see the play at A Red Orchid Theatre. In keeping with our summer theme we will also view the film together (starring Nick Nolte, Jeff Bridges and Sharon Stone). Our final class will be a comparison of the film and play, as well as a discussion of how well the stage and screen versions fulfilled our collective vision and interpretation of the playwright's themes. This class promises to enrich your summertime enjoyment!

To assure consistency in script, you should purchase the Vintage paperback, 1996 version of *Simpatico* with a picture of Sam Shepard on the cover. You can purchase a new copy of the script from randomhouse.com or from Amazon. Theater tickets are purchased at the group rate.

#3962 Like Suspense? Go Against the Master Alfred Hitchcock

Coordinators: Les Reiter, Peggy Shake

Thursday, 1:00–4:00 pm (4 sessions: July 11, July 18, July 25 & August 1)

339 E. Chicago, Wieboldt Hall

If you like mystery and suspense then this study group is for you. You will also have your chance to match wits with the master of terror and suspense Alfred Hitchcock. We will review four movies that Hitchcock directed in the 1940's and 1950's: *Foreign Correspondent*, *Suspicion*, *Saboteur* and *Shadow of a Doubt*. About 10 minutes before the end of the movie it will be paused and you will have an opportunity to discuss how you think the story will end. We will then watch the end and see if you were able to match wits with the master of suspense and figure out the end. Is your ending better than his? As Hitchcock says, "There is no terror in the bang, only in the anticipation of it."

SATURDAY

#3963 Writing from the Senses—Bonus Group

NEW

Workshop leader: Gretchen Kalwinski

Saturday, 10am–noon (8 sessions beginning July 13)

339 E. Chicago, Wieboldt Hall

Just about everything we know about the world we learn through sensory experience. With that in mind, the premise of this writing course is that the best fiction and nonfiction writing comes from engagement with the five senses. Over eight weeks, we will explore how documenting the external world (sounds, tastes, etc.) can help elevate your storytelling. In each class, we will discuss successful sensory writing--for example, the naturalist Diane Ackerman, playwright Susan-Lori Parks, novelists Marcel Proust and Collette, and the travel and food writing of M.F.K. Fisher and Ernest Hemingway. At the end of each class, the instructor will provide sensory prompts; (i.e., audio excerpts, food items, aroma vials, images, and tactile objects), to help you generate new writing during a timed, automatic-writing exercise. We'll spend the last several class sessions honing one of these new pieces of writing, which you'll share with classmates during the last session. If you want to learn how to enrich your prose, essays, or journalistic writing, this fun, intuitive course will help you see firsthand how sensory details can conjure a more "real" world in your work. *All readings will be provided by the instructor.*

Gretchen Kalwinski is in the final year of her MFA in fiction at Northwestern University's Creative Writing program. She has worked in many aspects of publishing including editorial, journalism, and copywriting. Her work has appeared in the *Chicago Reader*, *Stop Smiling*, *Time Out Chicago*, *Make Literary Magazine*, *THE2NDHAND*, *The Chicagoan*, *Paterson Literary Review*, and *Featherproof Books*, among other publications. In 2009, she was awarded a Ragdale Foundation artist residency.

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Osher Lifelong Learning Institute
Northwestern University School of Continuing Studies

SUMMER INSTITUTE
Begins Monday, July 8, 2013

STUDY GROUP DESCRIPTIONS
Evanston Campus

MONDAY

#3936 *Experiencing Hubble: Understanding the Greatest Images of the Universe*

NEW

Coordinator: Stuart Applebaum

Monday and Thursday, 9:30-11:30am (6 sessions: Monday, July 8; Thursday, July 11; Thursday, July 18; Thursday, July 25; Thursday, August 1 & Monday, August 5)

1840 Oak Ave, Evanston

Northwestern Professor of Physics and Astronomy, David Meyer is an expert in the use of images from the Hubble Space Telescope (HST) to acquaint non-scientists with an understanding of the truly amazing images available from Hubble. He has created a series of twelve one-half hour lectures for *The Teaching Company*, complete with the photographic images illustrating the scientific stories behind them. As an introduction to HST astronomy, we will see these twelve illustrated lectures and have an opportunity to discuss them. During each class session we will see two lectures, necessitating six sessions during our summer program. Professor Meyer is a terrific guide to a subject most of us know very little about. Join in for some galactic exploration!

NOTE: This study group will be meeting for 6 sessions on selected Mondays and Thursdays.

#3937 *The New Yorker*

Coordinators: Hillis Howie, Nancy Anderson, Dick Whitaker

Monday, 9:30-11:30am (4 sessions: July 8, July 22, July 29 & August 5)

1840 Oak Ave, Evanston

This study group is for long time fans of *The New Yorker* as well as newcomers! Each session will examine the contents of the current issue and then explore a previously assigned article in depth. A volunteer discussion leader who has chosen the article leads the discussion.

Conversations are lively and often followed by lunch. Everyone is expected to lead a discussion once a semester. Participants will be encouraged to become "watchers" who briefly discuss cartoons, movie reviews, covers, or some other aspect of the current issue. A subscription to *The New Yorker* is required and available at a student rate.

#3938 Birds and Whales Make Music

NEW

Coordinators: Barbara Peterson, Phyllis Anderson

Monday, 1:00-3:00pm (4 sessions: July 8, July 22, July 29 & August 5)

1840 Oak Ave, Evanston

Do birds and whales actually sing, or are they talking to each other in voices that sound lyrical to us? Using parts of two books by David Rothenberg, a professor of philosophy and music at the New Jersey Institute of Technology, and a number of CDs, we will try to learn something about the music that humans are coming to admire and even imitate. There are recordings of bird and whale songs alone, of people playing jazz with whales in the ocean, of symphonic music incorporating bird or whale songs, and even of careful transcription of bird songs as piano music. Participants are welcome to bring contributions of their own, but aside from a little reading and class discussion, no heavy lifting is required. Reading material will be provided by the coordinators.

TUESDAY

#3939 American Short Stories in the Outdoors

Tuesday, 9:30-11:30 am (4 sessions: July 9, July 16, July 30 & August 6)

Coordinators: Arthur Altman, Charlotte Projansky

Off-site: Norris University Center

What could be more enjoyable than discussing stories in the lovely outdoors on a summer morning? Each discussion leader for the week will select a story they love from *The Oxford Book of American Short Stories* edited by Joyce Carol Oates (Oxford University Press paperback, 2nd edition, 2012). Oates has included a wide range of authors including Ray Bradbury, F. Scott Fitzgerald, Ernest Hemingway, Flannery O'Connor, Philip Roth, Richard Wright, Junot Diaz, Louise Erdrich and many more. We will meet outdoors near the cafeteria of the Norris University Center. We sit on benches with a canopy over our heads for shade. If the weather isn't pristine, we will meet indoors in the cafeteria. Exact directions to our meeting location will be provided prior to the start of the study group. Join us— rain or shine!

#3965 SPECIAL EVENT: Iranian Art House Films: A Cinematic Phoenix **Tuesday, July 23, 10am-4pm at Annie May Swift Hall Auditorium, 2240 Campus Drive, Evanston (1 session: July 23)**

Guest Speaker: Hamid Naficy

In an interview in Paris in the 1990s, a journalist asked renowned Iranian filmmaker Abbas Kiarostami to evaluate the status of the current cinema in his home country. With a mixture of pride and sly satisfaction, he answered: "I think of it as one of Iran's major exports: in addition to pistachio nuts, carpets, and oil, now there's the cinema."

Join us as we learn how this surprising evolution came about, and gain new insights into a rich world of film to explore for our film-viewing pleasure as well as to enhance our understanding of the people of Iran. (See more information about this event and the Summer Institute at the beginning of this catalog.)

This is a full-day event, 10am-4pm, on Northwestern's Evanston campus. Following the morning lecture, have lunch on your own with your OLLI friends at Norris Center cafeteria, a short walk from our auditorium. Return to our auditorium for the afternoon session, to view and discuss a full-length feature film from Iran, an opportunity to learn more about the rich world of Iranian art-house film. Parking permits for a near-by campus parking facility will be available for purchase in advance.

Use the registration form at the end of this catalog to register for Summer Institute special events. Registration is required, but if you register for OLLI's summer semester you are eligible to register for Summer Institute special events — at no extra charge — in addition to your study groups. Join us!

WEDNESDAY

#3940 Creative Writing Workshop

Coordinator: Ron Denham, Jo Stewart

Wednesday, 9:30-11:30am (4 sessions: July 10, July 17, July 24 & August 7)

1840 Oak Ave, Evanston

This workshop is for those who love the written word and is designed for the improvement and practice of creative writing skills across the various genres: poetry, creative non-fiction, essay, memoir, and fiction. Participants present their work to the group for response, encouragement, critique, and suggestions. Revisions and resubmissions are encouraged. Longer works can be submitted in segments. This workshop will give you the creative outlet you want, while giving you an opportunity to produce a finished piece of writing of which you can be proud.

#3941 *The Heiress*: Henry James on Stage and Screen

NEW

Coordinators: Pat Groh, Naomi Fisher, Lail Herman

Wednesday, 9:30-11:30am (4 sessions: July 10, July 17, July 24 & August 7)

1840 Oak Ave, Evanston

It's said that *Washington Square* is the best Henry James novel to read, if you don't like Henry James. Set in New York City in the late 1800s, the plot centers on the conflicting desires of shy, awkward Catherine Sloper; her charming, handsome suitor Morris Townsend; and her rich, domineering father, Dr. Austen Sloper. Adapted for the stage as *The Heiress* by Ruth and Augustus Goetz, the play opened on Broadway in 1947. It has been revived four times, most recently in 2012-2013. After seeing the play, Olivia DeHaviland asked William Wyler to direct a screen version. The resulting 1949 film, *The Heiress*, won four Academy Awards and is a classic of American cinema.

Our study group will read the play *The Heiress* and view the 1949 film. We'll discuss and compare the two, touching on variations in characterization and plot, and identifying the strengths (and weaknesses) of each approach. Copies of the play will be distributed, and we'll read some scenes in class. There's no need to have read *Washington Square* to enjoy the graceful prose and intense family drama of *The Heiress*, as a play and as a film.

#3942 History's Mysteries

NEW

Coordinators: Barbara Peterson, Laura Ann Wilber

Wednesday, 1-3:00pm (4 sessions: July 10, July 17, July 24 and August 7)

1840 Oak Ave, Evanston

From a group of DVDs, we will choose to watch and discuss a number of unanswered historic questions, such as: How could the Biblical Exodus have happened? What can we know about China's terra cotta soldiers? What about Noah's flood, King Arthur's Britain, the Aztec empire, the Taj Mahal, or the search for El Dorado? These made-for-TV films bring together a collection of facts and interpretations to answer old questions. Depending on the topics chosen by participants, we may have time for one or two films per session, but preparation is limited to what you want to explore for yourself.

Thursday

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#3943 Noel Coward Plays

Coordinators: Sue Altman, Neal Mancoff

Thursday, 9:30-11:30am (4 sessions: July 11, July 18, July 25 & August 1)

1840 Oak Ave, Evanston

The works of Noel Coward, one of the most prolific playwrights, screenwriters, poets of the 20th century, continue to amuse and intrigue audiences to the present day. His plays are fun to read and almost always end with a poignant twist. In our four sessions, we will read: *The Vortex*, *Easy Virtue*, and *Tonight at 8:30*, a series of several one act plays. We will view some enactments of these plays on YouTube when available and, even better, we will choose specific acts to read aloud. The portions for our readings will be handed out in class. If the study group members would like to see it, there is also a wonderful documentary on Noel Coward's life that we can watch. It will be amusing to cast ourselves in this upper class English world that we have so often enjoyed on screen and stage in the past.

#3944 The Destiny of the Republic

NEW

Coordinator: Suzanne Dupré

Thursday, 1-3:00pm (4 sessions: July 11, July 18, July 25 & August 1)

1840 Oak Ave, Evanston

Just seventeen years after the assassination of Abraham Lincoln, the newly elected James Garfield was shot by Charles Guiteau, a disappointed, demented office seeker. His wound was survivable, but then began a medical drama about arrogant doctors whose refusal to believe in the existence of germs sealed the President's fate. *The Destiny of the Republic: A Tale of Madness, Medicine, and the Murder of a President* by Candice Millard (Anchor paperback, 2011) tells Garfield's story from political divisions within the Republican Party that led to his election, to the stalking of him by a madman, and then through the nearly three excruciating months that he lay dying. This book, which concludes with an account of Garfield's autopsy and Guiteau's trial, could be subtitled: *Shot by a Madman— Killed by a Doctor*. Although it reads like a thrilling novel, the book is informative history about a man who likely would have been a very good President and his unfortunate death. A *New York Times* best seller and (in 260 pages) a good summer read, we can enjoy it together!

Friday

#3945 Making Sense of the News

Coordinators: Joel Weiss, Stanley Cohen

Friday, 9:30-11:30am (4 sessions: July 12, July 19, July 26, & August 2)

1840 Oak, Evanston

Are you interested in understanding the news of the day? Do you want to share your thoughts about topical issues with others who have a similar interest? Then this is the group for you! Approximately one week before each meeting you will receive from the coordinators about four diverse articles chosen by study-group members and the coordinators from well-respected newspapers, magazines, etc. These will be the basis for a lively discussion. The articles may cover politics, science, world problems, and any other issues that are deemed important, interesting and thought-provoking. It is expected that time will also be available for additional, spontaneous discussion of other issues. Join us for these enjoyable and enlightening discussions!

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